

# Cozzetti & Gemmill

COZGEM  


## Timeless

### 'Timeless' by Cozzetti & Gemmill



1. For the Rock Artist\* (6:46)
2. Cyclops (5:20)
3. Captain Pike (5:09)
4. Blue Jay (6:15)
5. Soft Flower in Spring\* (9:00)
6. Tree Leaves\* (4:19)
7. Contemplating Raindrops (8:08)
8. Concerto for Padré (5:51)
9. Colony Four (3:58)
10. China (4:22)

**Bob Cozzetti** - trumpet, Moog synthesizer  
& acoustic piano

**Tim Gemmill** - tenor & soprano sax, Moog synthesizer,  
Fender-Rhodes electric piano & acoustic piano

**Steve Bartlett** - electric bass

**Fred Taylor** - drums

**Bob Merrihew** - drums\*

*Featuring:*

*Steve Bartlett, Fred Taylor & Bob Merrihew*

Graphic design by Tim Gemmill

Our website: [www.cozgem.com](http://www.cozgem.com)

All songs written, arranged and produced by Cozzetti & Gemmill/published thru COZGEM MUSIC (BMI)  
(This material was previously released on vinyl recordings Concerto for Padré & Soft Flower in Spring)

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## Biography - Cozzetti & Gemmill

Bob Cozzetti and I first met in the year 1967. I was playing saxophone (and flute) in the **Jimmy Hanna Blues Band** (he was responsible for me being in the band, etc.). Bob and **Jim Ogilvy** (Jimmy Hanna) had grown up together on Capital Hill (Seattle). He was helping Jim with some of the management duties and occasionally playing trumpet in the band, as well. We instantly became friends.

We started practicing our horns together, whenever possible. Bob was very much into Miles Davis (at the time) and had a good ear (sweet tone on his trumpet). I had extensive training in musical theory and tried to help further his knowledge of scales, theory, chordal progressions, etc. In those days, we could jam most any night at an after-hours club (the Queequeg); run by pianist/bassist Jerry Heldman (located in the U-District). It was quite an experience; sitting in on our instruments in front of a live audience. **Larry Coryell**, **McCoy Tyner**, the **Adderley brothers (Cannonball & Nat)** and other great artists sat in at the Queequeg.

In 1968, Bob and I began to combine our talents as a trumpet, flute & saxophone section for hire. We spent a year in Los Angeles playing with various rock & roll bands, then moved to Boston, Massachusetts (so we could check out the Berklee College of Music jazz scene, etc.).



**Bob Cozzetti, Steve Barlett, Tim Gemmill & Fred Taylor**

## Biography - Cozzetti & Gemmill

While in Boston, we performed with different bands (rock & roll, rhythm & blues, etc.). One such band, led by a fellow 'nicknamed' **Shorty** (leader and vocalist) was anything but ordinary. He would do full body flips on stage, as part of his act. It was always entertaining to the crowd, but not really the type of group we were looking for. After about a year, we felt it was time to return home to Seattle.

Now back in town, we joined a newly formed 'local' rock band; **Ron Holden & Good News**. Ron Holden was a talented showman/vocalist, who had a loyal following from some successful records (including a hit 'Love You So'; sold over one million copies). The music was a mixture of rock & roll and rhythm & blues (Taj Mahal, James Brown, Chicago, Blood, Sweat & Tears, etc.), with some original material by us. **Gary Snyder** (electric bass) was the bass man with Jimmy Hanna's Dynamics (famous band). He brought with him vast experience and a unique style of play. **Toby Cyer** (electric guitar) was also quite gifted; sort of a cross between Jimi Hendrix & Peter Frampton. **Steve Swartz** (drums & percussion) was simply excellent. It should be mentioned, that we already knew Steve from our earlier jazz session days at the Queequeg. Ron Holden & Good News exhibited a camaraderie amongst the members that was rare, making our time together enjoyable.



**Tim & Bob at Lake Tahoe (Squaw Valley)**

## Biography - Cozzetti & Gemmill

In 1970, Bob and I (along with Steve Swartz) formed a six-piece jazz orchestra; **Cosmic Revolution Jazz Sextet**. We had wanted, for some time, to get away from the rock, rhythm & blues scene. An interesting development here; Bob was now performing on the acoustic piano, rather than trumpet. Although we had both studied piano for years, this was the first time either of us had performed on it in public. One of the reasons for this, was we had invited a friend (**Charles Jefferson**) to play trumpet in this musical ensemble. Charles was a classical trumpeter, whom had taken an interest in jazz. It was great to see him adjust his technique to the more open, flowing and innovative intricacies of our music. In addition to Steve on drums and percussion, we hired a cellist (**Mike Jacobsen**) and an acoustic stand-up bassist; **Pete Leinonen**. Of all our groups, this was, by far, the most unusual. We had a fun time writing, arranging and producing new material for 'CRJS'.

After Cosmic Revolution Jazz Sextet, we (including Steve) opted for a more simple approach and formed a three-piece jazz/fusion group; **Music Projection Trio**. This collaboration (no bass player) would come to be quite a learning experience for us. The absence of a bass (and the desire to rotate between trumpet, saxophone & keyboards), gave 'MPT' a sound all its own.



**Larry 'Larz' Nefzger (engineer) at Triad Studios**



**Bob Merrihew & Steve Bartlett**

## Biography - Cozzetti & Gemmill

It is worth mentioning, that Bob had become friends with **Harold Rhodes** (inventor of the Fender-Rhodes electric piano). Harold, motivated by our situation (no electric/acoustic bass), helped us solve this problem by enhancing the lower range of the instrument. As a result; we were able to play full-bodied bass lines with our left hand (solos, chords, etc., with our right hand). We never did use a bass player in this group.

In 1972, we (as Music Projection Trio) ventured back east, again, and landed in Hackensack, New Jersey. Our intent, was to be as close to New York City as possible. NYC (especially Manhattan) was 'the place' for jazz and we wanted to learn from the masters, etc. Fortunately for us, we were able to perform club and concert appearances at 'famous' places like Kenny's Castaways, the Mercer Arts Center (where we did a one year gig), United Nations Concert Hall, Columbia & Princeton Universities. We also were around some great musicians; **Mongo Santamaria** (performed as an opening act for his Latin big band at Castaways), **Albert Daley**, **Sam Rivers**, **Joe Henderson**, etc.

However, the most significant event of our stay on the east coast occurred when we stumbled upon **Topper Schroeder**. He was the artist relations manager for MILESTONE RECORDS (later RCA RECORDS); a really nice person.



Kingdome



Seattle Center

## Biography - Cozzetti & Gemmill

Topper took a special interest in our music, soon after hearing us perform at a club. He would offer helpful constructive comments about how we could improve; and was solely responsible for us changing our name to **Rorschach** (after the ink-blot test). Topper was of the opinion that our music (jazz, new age, rock, etc.) could be interpreted differently by the audience. This time with Topper Schroeder was crucial to our career. We should also add that Topper was one 'great' cook (he was often referred to as the 'galloping gourmet' of RCA). After a while though, we traveled, once again, back to Seattle (Rorschach) and began performing at clubs, doing concerts, etc. A highlight of our return, was appearing as an opening act for **Charles Lloyd** (Fresh Air Tavern). We also played at Parnell's Jazz Club in Pioneer Square (very famous night club).

On our last trek to New York (1976), we discovered **Midge Pike** performing stand-up bass in a French restaurant. Midge had played with such legends as Miles Davis. We hit it off with him, right from the start, and he soon began playing electric bass with us (with **Bruce Jackson** or **Wes Jensen** on drums). Bob and I were writing new material, booking gigs, etc. After our Gerdes Folk City concert (1977), we returned to Seattle. ~ **Special note: Midge Pike & Wes Jensen can be heard on Cozzetti & Gemmill (Rorschach) 'Voyage of the Mummy' ~ 'live' at Gerdes Folk City.**



## Biography - Cozzetti & Gemmill

It was during this period that we started using various musicians in our group; bassists **Jeff Fiorini**, **Bruce Phares**, **Steve Bartlett** and drummer extraordinaire **Fred Taylor** (later **Bob Merrihew**). We spent most of our time with Steve and Fred (the four of us had good chemistry together). In 1980, we made a decision to begin just using our own names; calling ourselves the **Cozzetti & Gemmill Quartet**. We soon dropped the quartet part and went with **Cozzetti & Gemmill** (as we'd extend our performances into the 'innovative' areas of rock, jazz/fusion, etc.). There are those out there that still refer to us as Rorschach. Our 'Voyage of the Mummy' album is 'titled' Cozzetti & Gemmill (Rorschach).

Our first album (**Concerto for Padré**) was recorded in 1981; put out on COZGEM RECORDS. It features Steve Bartlett (electric bass) & Fred Taylor (drums). In 1983, we recorded a second album (**Soft Flower in Spring**) on an independent label; ITI RECORDS. Steve once again performs on electric bass, but Bob Merrihew is on drums. **'Timeless'** is a compilation of songs off these two 'vinyl' albums. All ten songs have been 'digitally' re-mastered. We hope that you enjoy our music. Thank you.

Tim Gemmill

Our website: [www.cozgem.com](http://www.cozgem.com)

